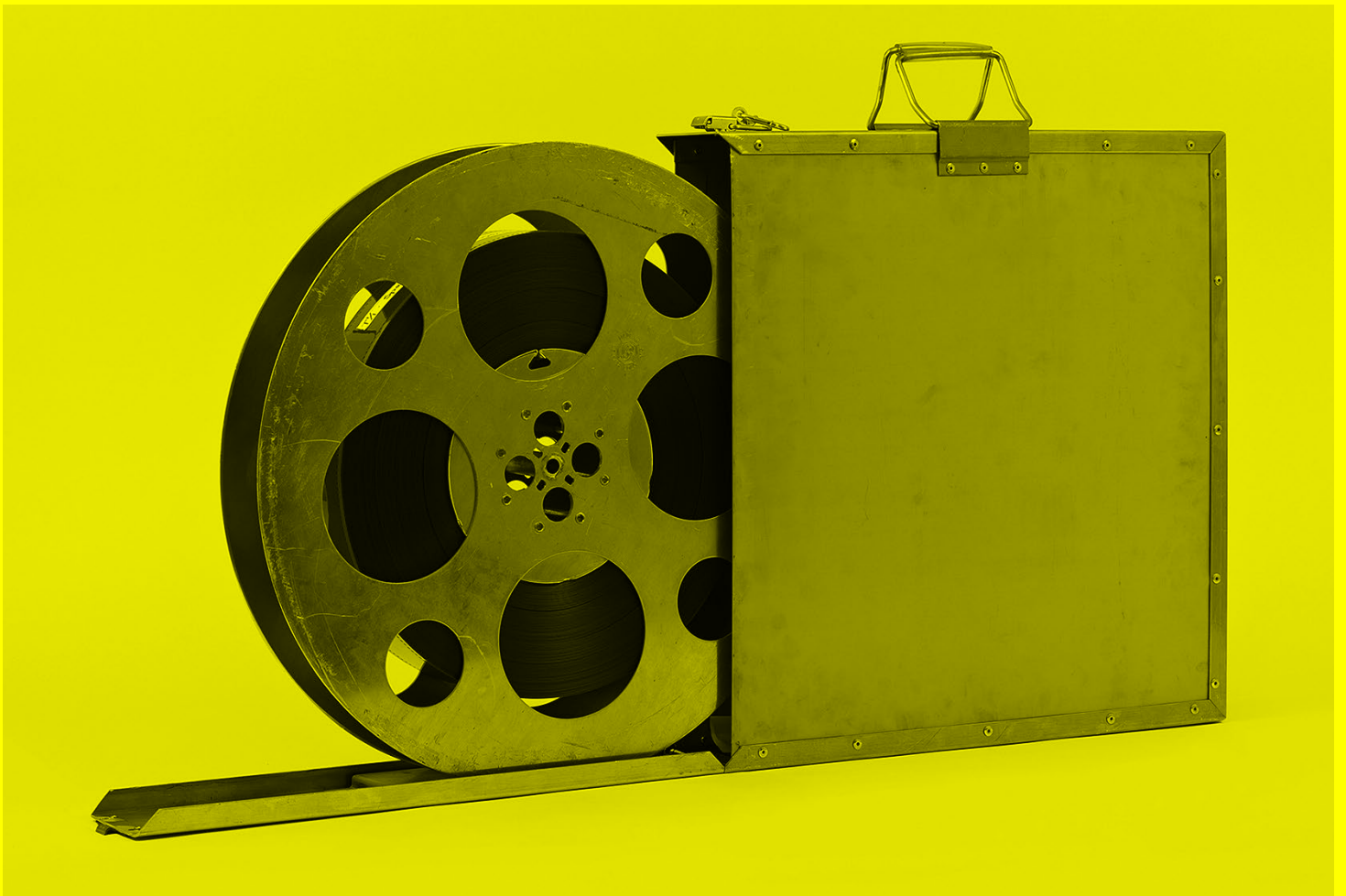


# KW

**Pause: Margaret Honda  
18–20 August 17**



## **Pause: Margaret Honda**

*Spectrum Reverse Spectrum*

18–20 August 17

Opening: 18 August 17, 6–9 pm

With a screening by American artist and filmmaker Margaret Honda, KW Institute for Contemporary Art continues its new series titled *Pause*, envisioned as a punctuation of the on-going program through the presentation of singular artworks in order to bridge relationships between the past, present and future.

Linking the summer and the autumn season at KW, Margaret Honda presents her film, *Spectrum Reverse Spectrum* (2014). The camera less film mines the entirety of the available color spectrum of the 70mm print stock as a fluctuating entity between a physical, industrially produced body, and an elusive philosophical concept that reveals the gulf between the measurable and experiential. Moving gradually through the visible light spectrum from violet to red, then back to violet, the colors' relative densities and durations follow those in the spectrum itself. The subjective effects of the film, causing each viewer to perceive the film differently, enhanced by the size and brilliance of its being in 70mm, make you aware of the act of watching.

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### **Opening Hours 18–20 August 17**

Daily from 6 to 9 pm

The screening starts every 30 minutes.

It is not possible to enter the installation throughout the screening.

### **Admission**

5 €

Tickets for the screenings throughout the weekend can be purchased at the ticket desk and online.

Image: Margaret Honda, *Spectrum Reverse Spectrum*, 2014, 70mm film reel and case, image courtesy of the Hammer Museum, Los Angeles, Photo: Brian Forrest

Honda's approach is deeply rooted in material processes, exploring how they determine the objects that structure our experience of the world. Her work is permeated with stories of perpetual material transformation and the losses and gains that each change in state induces. Her work often starts with an idea that she then seamlessly embeds in the environment of manufacture and fabrication, but the work adheres to industry standards and the rules of fabrication and manufacture only to a certain extent, retaining a porousness that allows circumstance, chance, conversations with collaborators, and force majeure to inscribe itself upon the final manifestation of each work. Despite its apparent stringency, her work reveals the full scope of human interference in processes that are assumed to be mechanically determined.

### **Colophon**

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